

THE ARCH WAY

A Design For The East-Side
Of The S.F./Oakland Bay Bridge

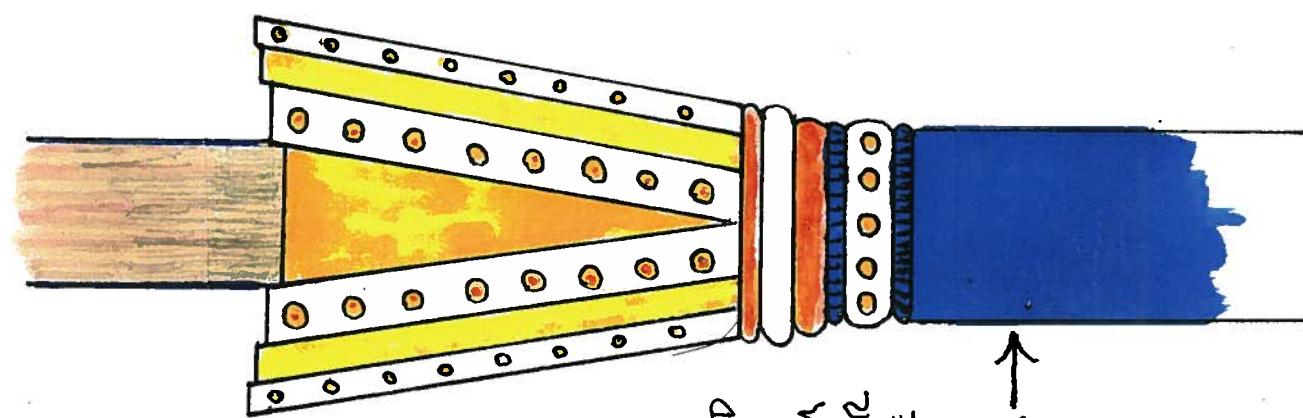


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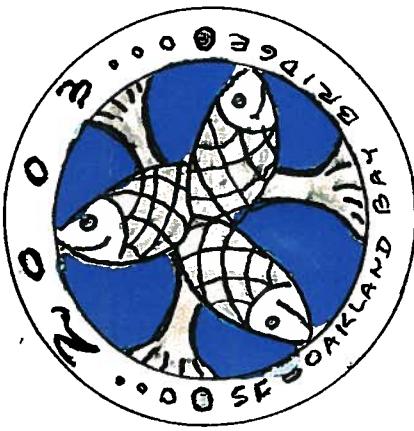
82-3540

TG25
S331, G6
1997

SOME DETAILS



LIGHT →
 "FAN"
 (AS SEEN WHEN TURNED ON)
 IT CASTS UPWARD
 TO LIGHT THE SLENDER BEAM ABOVE. ANOTHER
 LIGHT IS IN THE BASE TO SHINE UPWARD ON THE BROADER BEAM →

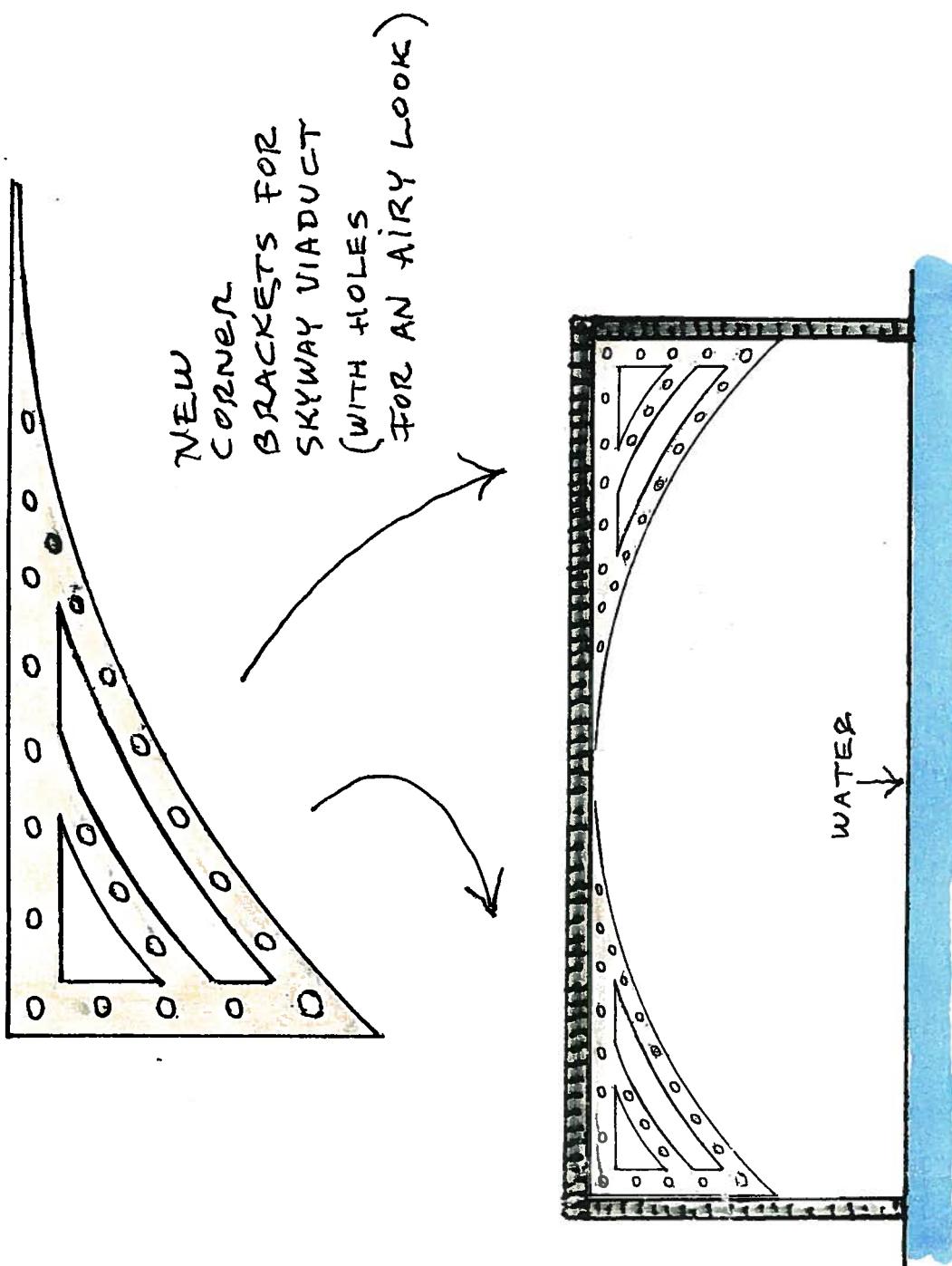


POSSIBLE LOGO

WE THINK AT THIS TIME THIS VERY AFFORDABLE BRIDGE CAN BE COMPLETED A YEAR EARLIER THAN THE OTHER DESIGNS BECAUSE OF ITS SIMPLICITY.

DUE DATE: SUMMER 2003

← IN THE FINAL DESIGN THIS WILL BECOME A MORE SUBDUED STYLIZED CALIFORNIA POPPY TO SYMBOLIZE OUR STATE. AFTER ALL, IT IS THE PREMIER STATE BRIDGE.



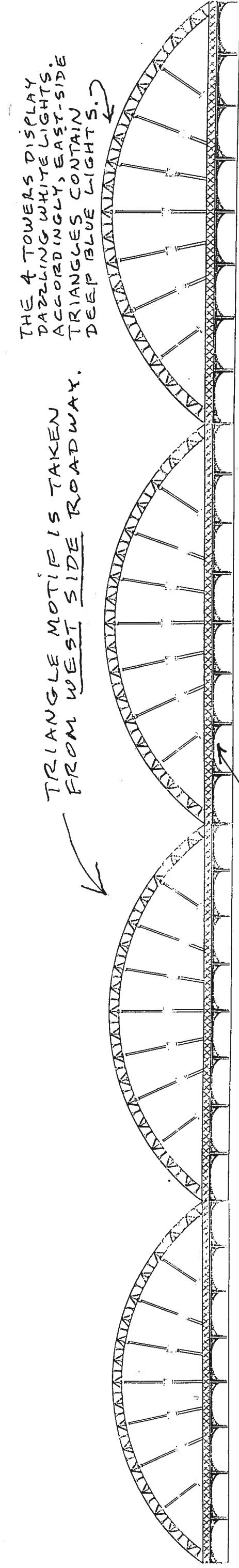
SKYWAY VIADUCT

(SUBMITTED BY CALTRANS)
 THE ABOVE IS ONLY ONE ARCH, ONE UNIT AMONG MANY. THEY WOULD NOW COMprise THE BOTTOM HALF OF THE ARCH WAY".

ART DECO

THE ARCH WAY

- The inexpensive "homely" skyway viaduct is used as the base, now becoming the bottom half of the bridge.
- The 4 arches will continue the art deco look of the West-Side, to balance the entire bridge in symmetry (4 towers/4 arches).
- Extremely lightweight durable material is used for the arches. The primary focus is a graceful beauty that enhances a Bay Area landmark without upstaging the 4-tower masterpiece on the West-side.



THE EXPOSITION DES ARTS
DÉCORATIFS ET INDUSTRIELS,
PARIS 1925

THE X MOTIF OF GUARDRAIL
IS TAKEN FROM TOWERS
ON THE WEST SIDE

NOTE:

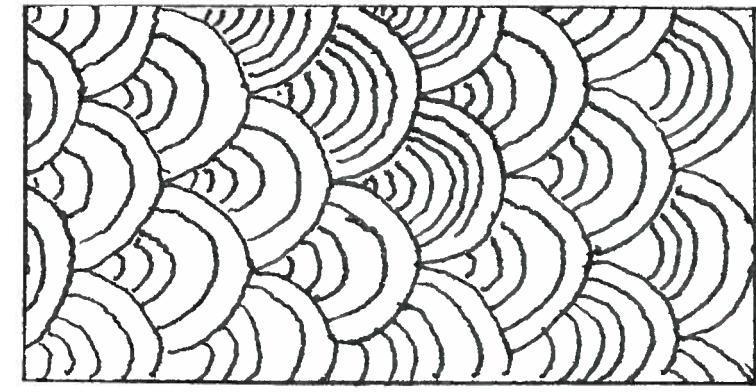
A writer on
HARMONY OF DESIGN
is CAPTURED BY THIS
VISUAL
CONTINUITY

THIS BRIDGE DESIGN
WAS INSPIRED BY A
FERRIS WHEEL
WHICH APPEARED AT
THE ART DECO
EXPOSITION.
Paris 1925

The location of the 1925 Exhibition was extensively debated, and a variety of sites mooted, including the île de Puteaux, Vincennes, the Porte Dauphine, the Zoo and even as far as Versailles. In the end, the centre of Paris was chosen. Here, it was felt, the advantages outweighed the obvious disadvantages of the comparatively small space available and the disruption to traffic. Choosing the centre of Paris meant easy access, a beautiful site and, best of all, the use of the Grand Palais, with its 33,000 square metres of display space. Charles Plumet was chosen as chief architect for the Exhibition, with Louis Bonnier in charge of landscaping. Plumet and Bonnier devised an overall plan whose symmetry would have done Baron Haussmann credit. The principal gate, the Porte d'Honneur, situated alongside the Grand Palais, opened onto a straight vista across the Alexandre III Bridge, down the Esplanade to the great domed building off the Invalides. The cruciform layout of the grounds was created by the River Seine, which cut across the site, and enabled pavilions to be placed along both banks.

THE ARCH WAY

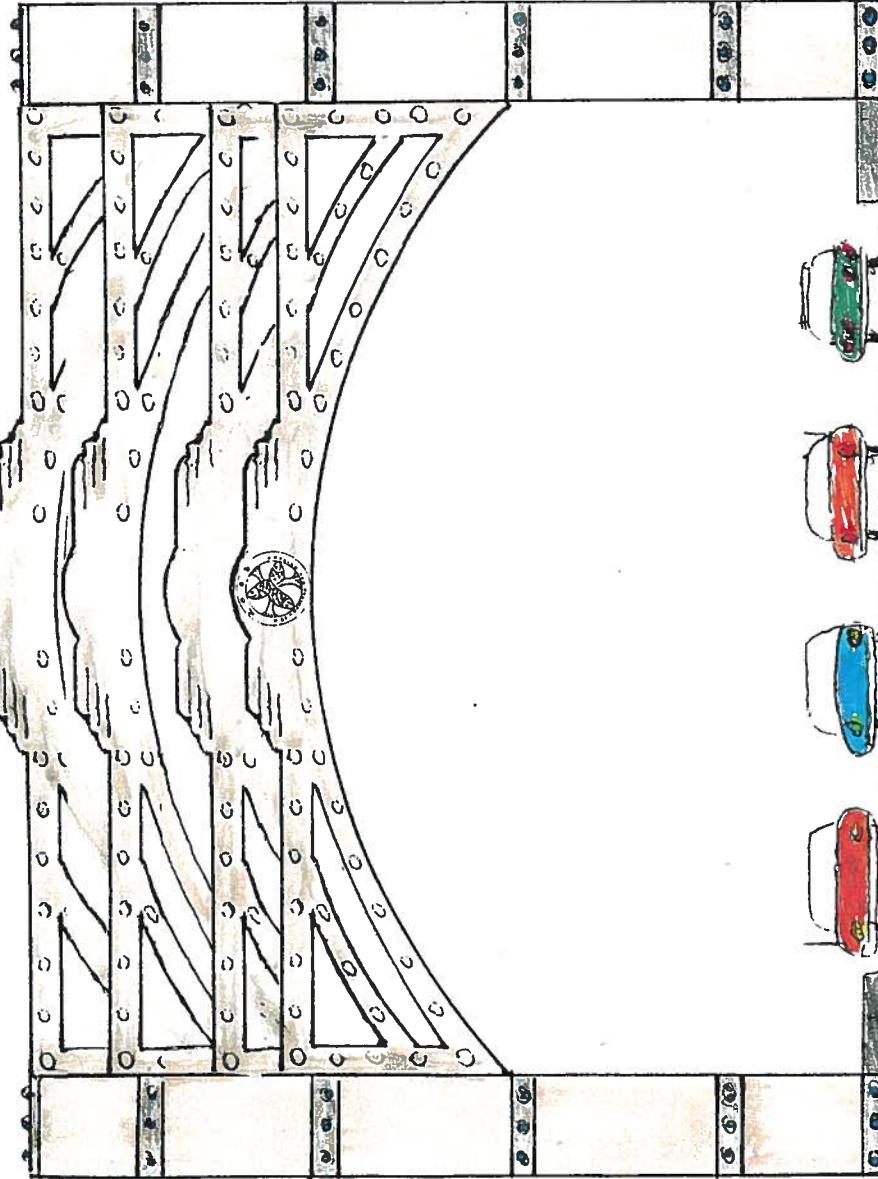
4



ART DECO
FISH SCALE PATTERN
WILL BE SUBTLE.
IT IS "EMBOSSED"
ON SURFACE OF ALL ARCHES.

RIVET
PATTERN
WILL BE
ART DECO
MOTIF.

BRACKEETS
HOLDS FOR HAVE
LIGHT AIRY FEEL.



WIDTH WILL COINCIDE
WITH WIDTH OF FINISHED
VIADUCT - WITH BIKE LANES
IT'S APPROX 160 FT.

LOOKING WEST
(OR, IN FACT, EAST)

THE HIGHEST POINT OF THE
MAIN ARCH IS ABOUT 100 FT.
THE MAIN ARCH (CLOSEST
TO THE TOWER SIDE) IS
 $\frac{2}{3}$ THE HEIGHT OF THE TOWER.
=====

THE NEXT ARCH IS 10 FT
LOWER, AND THE NEXT
10 FEET LOWER, ETC.
IT IS NOT NOTICEABLE
ON THE ENCLOSED SAMPLE
BUT THE CRESCENDO
EFFECT SHOULD BUILD
EVER SO SLIGHTLY TOWARD
THE TOWERS.

THE ARCH WAY

This very simple classic arch design seems to solve a snarl of problems.

We at the Fogwood Center have taken the practical approach to this project by utilizing the most economical design previously submitted: the "homely" skyway, an ugly duckling design that is safe, solid, enduring, and dear to the taxpayer's heart.

Yet inexpensive as it is (as well as the Concrete Arch approach which we also consider a very alive alternative), the truth is that the skyway is simply not acceptable for reasons that are purely aesthetic. In the Bay Area it would be considered an eyesore, although it would fit perfectly well in San Diego or Key West...just as the wonderfully innovative "bird wing" design would blend in perfectly with the famous white opera house in Sydney, Australia. The skyway, however, would clash in the grandly designed Bay Area (See Paris) where cities like San Francisco are embraced by the past.

We've tried to solve this problem by taking the practical yet ugly duckling and turning it into something beautiful. And to this end we have wedded together two concepts: we have created a lightweight arch framework to sit atop the inexpensive roadway, giving it a whole new look.

And, yes, it is in keeping with the 1930's art deco look of the magnificent 4 tower span to its west completed in 1936. Indeed if you look closely at the face of one of the arches, you will see in the detail that we've taken the exact same pattern from the roadway on the west-side of the bridge and duplicated it in modified form, incorporating the triangular line configuration.

In other words, we've extended the same look throughout, so that the entire bridge viewed from end-to-end would now seem like a complete unified structure, seemingly built all at once (1936). It certainly would appear in balance: the 4 main arches would counter-point the 4 towers on the great gray span, thus attaining a perfect symmetry in overall effect. A harmonious unity would be achieved, as opposed to the two halves of the bridge clashing.

In appearing as one complete structure, a landmark from the past, it shouldn't be overlooked how well the roundness of the arches fit in with the background, that is— the flowing lines of the arches seem to echo the look of the surrounding hills.

In balancing the overall deco look, and blending our project into the background, we must be sure never to be so grand, so showy, as to upstage the 4 tower masterpiece to the west. We must be subtle, quite graceful, in presenting a deco "complement" to the original landmark in all of its grandeur and Depression era elegance.

These last-minute sketches and notes depict a raw concept, a work-in-progress that is quite flexible and responsive to public input. (We learned of the early deadline only on May 1st.) But we should add that our elegant quartet of arches are in fact quite functionless, but are wedded to, of course, a structure that is purely and entirely functional. Their sole purpose is to please the eye and raise the aesthetic standards of the viaduct skyway. (Note that if the Concrete Arch roadway previously submitted by CalTrans were to be used, then the arch-upon-arch look may resemble a Roman aqueduct, quite an interesting structure for everyone to further consider at a later date.)

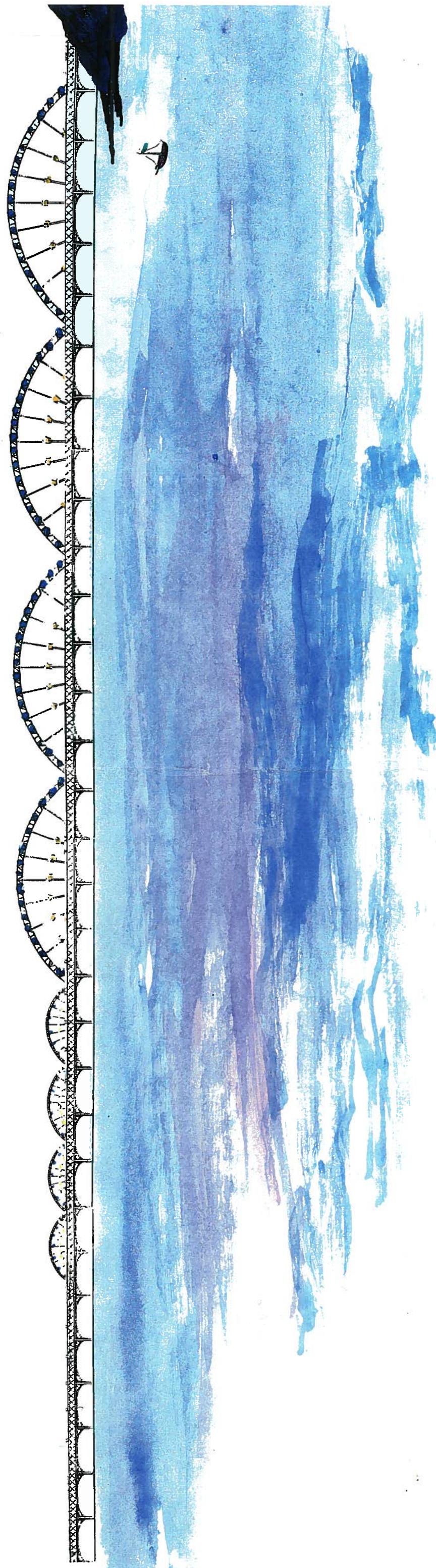
Featherweight materials would comprise the 4 arches, and the same design would be applicable to either of the two roadways mentioned herein. Of course Fogwood would work in conjunction with the finest, most reputable engineering/architectural firm certified to design such projects to proper specification. And further we would work closely with CalTrans in cooperating to engineer the east-side component as a bridge structure that not only blends in but truly enhances the Bay Area, the most beautiful area in the world.

GARRETT
GREEN

5 • 12 • 97

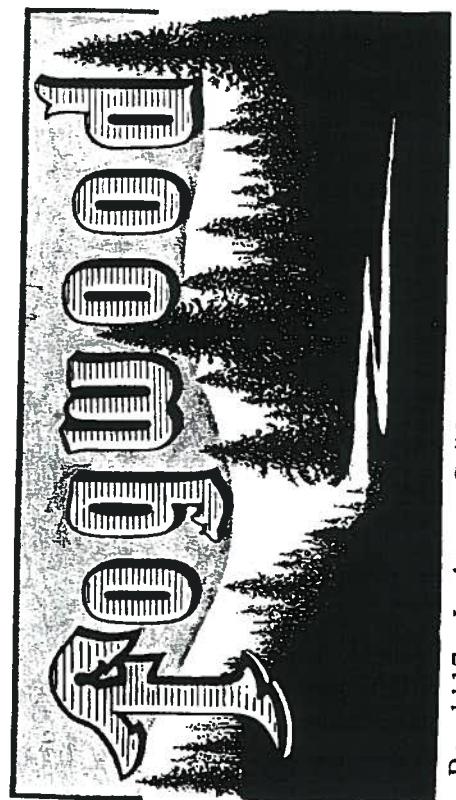
We ask - from the taxpayers's standpoint - that the very economical "duckling" not be tossed out with the bathwater for its inherent homeliness. We only ask to make a swan.

THE ARCH WAY



GARRET
GREEN

5.12.92



NOTE TEAR OFF THIS PAGE AND PLACE IT NEXT TO PREVIOUS PAGE
FOR A "PANORAMA" VIEW. THANK YOU.

THE ARCH WAY

A Design For The East-Side
OF The S.F./Oakland Bay Bridge



- The inexpensive "homely" skyway viaduct is used as the base, now becoming the bottom half of the bridge.
- A quartet of elegant arches is then set atop the roadway to balance the entire bridge in symmetry (4 towers/4 arches).
- The 4 arches will continue the art deco look of the West-Side, to provide a harmonious unity of design: overall Depression-era elegance.
- Extremely lightweight durable material is used for the arches. The primary focus is a graceful beauty that enhances a Bay Area landmark without upstaging the 4-tower masterpiece on the West-side.



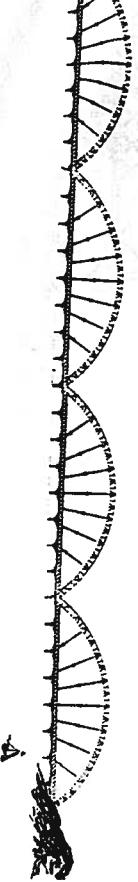
Mile Away

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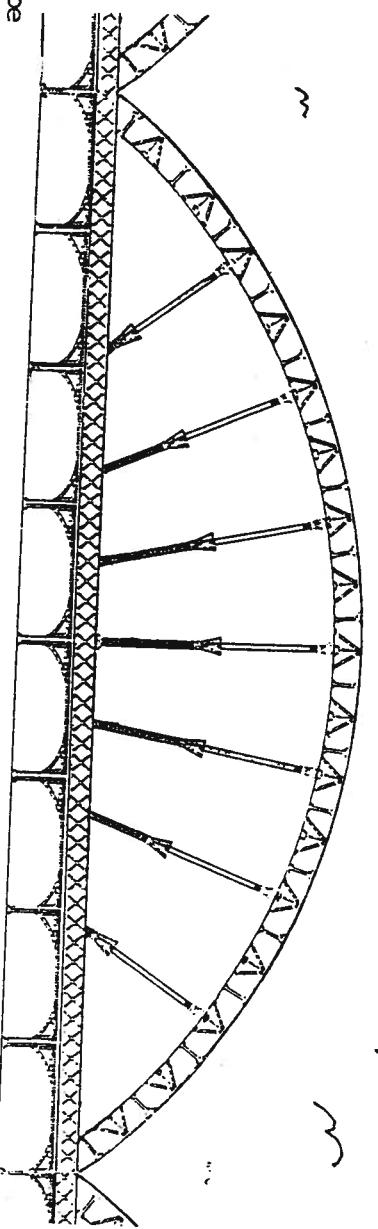


½ Mile Away

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In appearing as one complete structure, a landmark from the past, it shouldn't be overlooked how well the roundness of the arches fit in with the background, that is—the flowing lines of the arches seem to echo the look of the surrounding hills.



Seven graceful beams radiate from the bottom of each arch in an airy, light, decorative deco style. Underneath the skyway bridge, the "Roman style" viaduct look continues with art deco corner brackets placed in the corners of the existing skyway openings, tying the design of the top half to the bottom half of the bridge. (Gray-blue in color)

¼ Mile Away

Going from west to east the quartet of arches slightly diminishes, with each arch 5 feet lower than the arch to its west. In this way the four arches will slightly build in a crescendo toward the 4 tower main span. A series of much smaller arches will be at the far east end.

In balancing the overall deco look, and blending our project into the background, we must be sure never to be so grand, so showy, as to upstage the 4 tower masterpiece to the west. We must be subtle, quite graceful, in presenting a deco "complement" to the original landmark in all of its grandeur and Depression era elegance.

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BLUE LIGHTS OUTLINE

"TRIANGLES" (TAKEN FROM MOTIF ON ROADWAY OF THE WEST SIDE).



Like the George Washington Bridge in New York City, dark blue lights would border the 4 arches, offering subdued contrast to the dazzling white lights on the 4 towers.

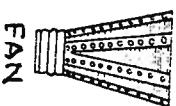
(TRY TO IMAGINE THE "BLUE TRIANGLES" BORDERING THE ARCHES AT NIGHT.)

KNOB "RIVET MOTIF"

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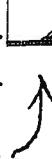
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Triangular deco design taken from the current roadway now on the SF side of bridge.

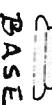


FAN

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SKYWAY STRUCTURE



BASE (CONCEALED)

THANK YOU. GARNET GREEN

PLEASE EXCUSE THE
QUICK SKETCHES AS THIS
WAS A LAST MINUTE JOB!
THE NEXT PRESENTATION WILL
BE MUCH IMPROVED.
FOR INSTANCE, THE 4 ARCHES
SHOWN HERE ARE MUCH TOO HIGH!
(THEY'RE ABOUT $\frac{3}{4}$ THE SIZE.)
ALSO, THE T BEAMS SHOULD BE
A TAD THICKER. ETC.